

# DRAFT 1.0

## **3. Service/Value in Cinema and Media Studies Pedagogy**

**The nominee should include evidence of strong contributions in several but not necessarily all of the following areas:**

- **leading or participating in panels or workshops devoted to film and media studies pedagogy**

Workshop presentation, "Should Scholarship Be Free?" Society of Cinema and Media Studies, Vancouver, B.C. Canada, March 2006.

"Integrating Economic and Aesthetic Analysis in Teaching Hollywood: Lessons from Experience," Union for Democratic Communication, State College PA, Oct 2002

"Writing Workshop: Turning your Dissertation into a Book," workshop panelist, Society for Cinema Studies, San Diego, April 1998

Workshop presenter, "Pedagogy and Porn," Society for Cinema Studies, New York, March, 1995.

Workshop presenter, "Reappointment, Promotion and Tenure in the Current Academic Environment," Society for Cinema Studies, New York, March, 1995.

Workshop presenter, "Helping Students with Emotionally Difficult Material," Women's Studies Program and Searle Center for Teaching Excellence faculty workshop, Northwestern, Dec. 1993.

"A Theory and Practice Course in Cross Cultural Analysis," workshop on Teaching Documentary Film and Video, Visible Evidence Conference, Duke University, Sept. 1993.

"White Teachers Teaching Black Films," Chicago Screen Educators, Film Center of the School of the Art Institute of Chicago, Jan. 1992

"White Teachers Teaching Black Films," Midwest Modern Language Association, Chicago, Nov. 1991.

Panel Chair, discussant, "Region and Race," University Film and Video Association, Corvallis OR, Aug 1991.

Workshop presentation, "White Teachers and Black Independent Film/Video: Some Practical and Political Concerns." Society for Cinema Studies, Washington DC, May 90.

"Learning Together: Team Teaching a Course on Third World Film," with Manji Pendakur. Given at the Summer Teaching Institute, Center for Critical Theory and Interpretation, U. of Illinois, Urbana, June 1983.

• **developing curriculum in film and media studies locally or beyond**

Chair, Curriculum Committee, Radio/TV/Film Dept. 1984-94  
Leadership in studies and production curriculum development and implementation

Curriculum committee, RTF, member 94-97

Director of Graduate Studies, RTF, 1999-03  
Leadership in graduate curriculum, professionalization, TA training

Executive Committee, Interdisciplinary PhD Program in Theatre and Drama, 1995-05

Core Faculty, PhD Program in Theatre and Drama, 1984-present

University Study Abroad Committee, 2000-2003

sponsoring committee: Cross School Initiative on The Americas, Northwestern, 2000-02  
(became Latin American and Caribbean Studies Program)

Executive Committee, Program in Communication and Development Studies,  
Northwestern, 1986-97

MFA reorganization committee, Radio/TV/Film dept. 1993-95.

Organizer, Documentary Interest Group, Center for Interdisciplinary Research in the  
Arts, Northwestern, 1988-92.

Organizer, Theory Workgroup, Center for Interdisciplinary Research in the Arts,  
Northwestern, 1987-88.

• **designing courses in film and media studies locally or beyond**

"Media Literacy" Course Planning Committee, Northwestern 89-90

Ford Foundation Integrated Arts Project Committee. Northwestern, 1988-1990.

\*Integrated Arts summer workshop, June 88.

I have taught 141 classes of my own design. I have never had to teach a course designed by someone else or a committee once I arrived at Northwestern (I guess this is why it is an elite school--they hire good people and trust them.)

My more distinctive and influential courses:

Contemporary Film Theory (what I was originally hired to teach)  
 Experimental Film--History and Aesthetics; Contemporary Experiential Film and Video--  
 history and Aesthetics  
 Theory and Practice (for MFAs and PhDs; team taught with Dana Hodgdon; later with  
 Michelle Citron)  
 Musical Comedy (team taught with Susan Lee, Dance)  
 Third World Film (team taught with Manji Pendakur)  
 Feminist Film and Criticism (first faculty member to teach it; established it as a regular  
 offering and listed as a regular catalogue course--subsequently taught by Citron, White,  
 etc.)  
 With Citron and Ellen Seiter, complete reorganization of intro production class (Creative  
 Processes in Sight and Sound) and sophomore level Super 8mm Filmmaking  
 Grad and senior Production Aesthetics course (theory and practice):  
     Light, Color, Composition  
     Found Sound and Recycled Images  
     Digital Interactive Environment  
     Word/Screen/Motion  
 Grad seminar in Sexual Representation  
 First department course in Reality TV (1995)  
 Hollywood in the 90s (designed as senior "capstone" course; enrolment pressure made it  
 a large undergrad class for juniors and seniors)

See additional file for more information

**• participating in educational planning and/or policy making in the field**

Ford Foundation Integrated Arts Project Committee. Northwestern, 1988-1990.

School of Speech Media Planning Project, committees on Aesthetics of Film and Television,  
 Creating for the Media, and Educational Programs in Creating for the Media, 1984.

Academic Affairs Committee (School of Speech), 1981-84. Chair, 1983-84.

**• serving on professional policy committees devoted to film and media  
 pedagogy**